

MEMORY OF OUR DEAD

Affectionate Regard of the People Manifested in Grand Memorials.

WASHINGTON, LEE, AND JACKSON.

Splendid Monuments Erected Here to These Illustrious Virginians—The Shaft to the Soldiers and Sailors—Home for the Veterans.

Richmond is fast becoming known throughout the country as the "City of Monuments." It has, in all, fourteen, and within a few more years will add two or three more, at least one of which will be a source of great pride to the entire South, and will be the crowning figure in a galaxy of statues of Confederate heroes. This will be the monument yet to be erected to Jefferson Davis, President of the Confederacy.

The people of Richmond are possessed of two most admirable traits—love of truth and appreciation of the deeds of their fellow-men. Here have been reared monuments to the illustrious Washington, to the immortal Lee, to Jackson, Hill, Robert, Wickham, to the Howitzers who fell in the late war, to the Confederate soldiers and sailors generally, and to the southern heroes who sleep within the cemeteries.

Richmond's parks are fast being filled with these memorials, which are but silent proclamations of truth, and which illustrate the gratitude of an appreciative and sympathetic people. In her burying-grounds lie the ashes of the fallen heroes of a departed nation, but upon her hillsides are shafts, statues, and other memorials to keep fresh in the minds and hearts of all the glory of their deeds forever.

THE WASHINGTON MONUMENT.

Of course, the grandest of Richmond's monuments is that which the people of the last saw fit to erect in the Capitol square to the memory of the immortal Washington. This is one of the finest monuments in the world, and is by far the most imposing and magnificent ever built in honor of him, who was the "Father of His Country." This beautiful memorial sits in a circle in the broad avenue leading from the Ninth and Grace-streets gates of the Capitol Square to the Governor's Mansion. It was erected at a cost of \$250,000, and consists of an imposing column of Richmond granite, rising from a star-shaped base, surrounded by a gigantic equestrian statue of Washington, and on pedestals around and beneath him figures of the following: Patrick Henry, whose eloquence fired the hearts of the patriots in the Revolution; George Mason, the author of the Virginia Bill of Rights; Thomas Jefferson, the author of the Declaration of Independence; Governor Thomas Nelson, Jr., to whose patriotism and courage the victory at Yorktown was largely attributable; Andrew Lewis, under whose leadership as Indian conqueror the Virginians made a pathway to the West; and John Marshall, the most distinguished Chief-Justice of the United States Supreme Court.

The monument and most of the figures were modelled by Crawford, the designer also of the bronze figure of Liberty on the dome of the Capitol at Washington, and of the statue of Beethoven, at Boston. Mr. Crawford died in 1857, and the unfinished work—statues of Nelson and Lewis, and the allegorical figures—was executed by Randolph Rogers, much of whose labor is to be seen in the Capitol at Washington. Our equestrian statue is 24 feet from the rider's chest to the plinth upon which the horse's feet rest. The pedestal statues are each 18 feet high. The cost of the monument, including statuary, was \$23,913.25.

The cornerstone was laid February 22, 1855, and Washington's statue was unveiled February 22, 1858, but the entire work was not completed until 1863.

MONUMENT TO LEE.

Next in importance to the Washington monument and none the less admired, is the monument to that illustrious man, that Christian soldier, Robert Edward Lee. This statue is equestrian and is colossal in size. It represents General Lee riding down the line upon his loved old "Traveller." General Lee's head is bare and his countenance wears that characteristic peacefulness and serenity for which he was noted. The monument is graceful and harmonious, and is visited by almost every stranger who comes to Richmond. It is located in what is now known as Lee circle in Lee District, just at the head of Franklin street, the most beautiful and fashionable thoroughfare in the city. Just to the northwest of it is the Exposition building, while to the west of it is Lee Camp Soldiers' Home, and to the east is Richmond College.

The monument is composed of two distinct parts—the base and the pedestal proper. The latter is a classical composition, uniting the gracefulness of the Greek style of architecture with the solidity of modern requirements. The base and rider appear as if supported by four columns of polished granite. These are Greek, but with the ornaments brought into accord with the ornamentation of the cartouches, which combine the laurel and the oak, the effect of the entire structure is grand and imposing. The lion's head upon the pedestal is intended to portray the undaunted courage of Lee, the oak his great endurance, and the laurel proclaims his right to be crowned as one of the world's heroes. The monument stands 61 feet and 3-4 inches above the surface of the ground, the horse and rider being 21 feet, 1-4 inches high, and the masonry 40 feet and 1-4 inches. The monument cost about \$100,000. The artist, the Paris sculptor, was Antoine Mercier. The cornerstone of the Lee monument was laid October 27, 1876, when introductory remarks were made by Governor Fitzhugh Lee, Dr. Moses D. Hoge offered prayer, and the statue was delivered by Colonel Charles Marshall, who was General Lee's military secretary.

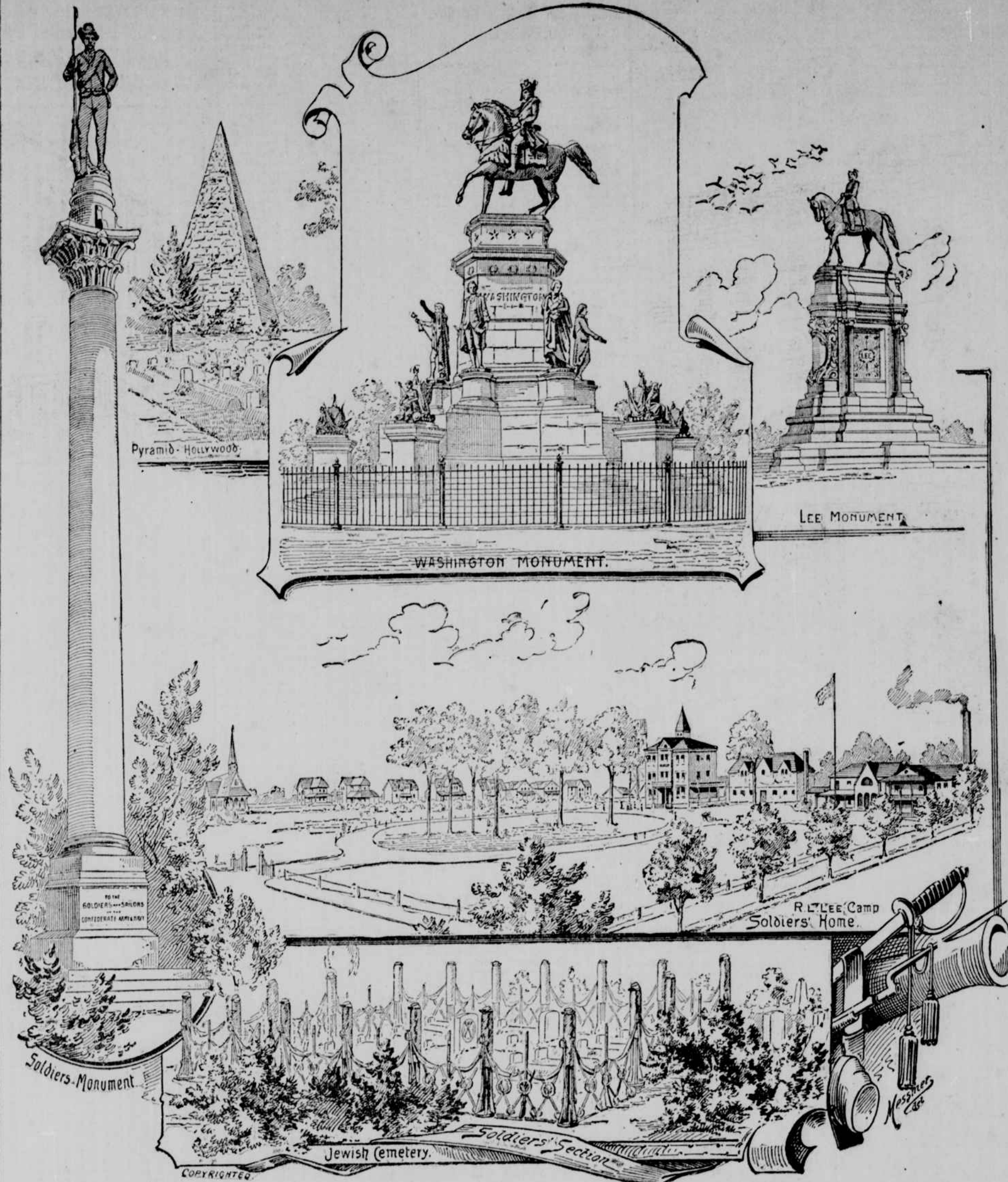
The grand memorial to Robert Edward Lee was unveiled in the presence of thousands of southern men and women on the 21st of May, 1880. Governor Meade called the vast assemblage to order and General Jubal A. Early presided over the imposing exercises. That evening, Christian gentleman, Rev. Dr. Charles Muninger, offered prayer, and Colonel Archer Anderson delivered the eulogy. It was an event in the world's history, and was witnessed by nearly 20,000 people.

THE SOLDIERS AND SAILORS.

Just upon a lofty promontory—Libby Hill, one of the most picturesque little hills in the city—and towering high above the edifices surrounding it, overlooking almost the entire city, is the monument erected to the memory of the Confederate soldiers and sailors. This magnificent column is an appropriate tribute to a loving and grateful people to those heroes who fell in defence of truth and right and home. It towers towards the sky an eternal memorial to southern manhood, composed of a massive stone to represent each State in the Confederacy, and a colossal figure of an infantryman at rest, but ever on the alert. This monument was erected at a cost of \$100,000, and is regarded as one of the most beautiful and imposing in Richmond. The column is 72 feet 7-8 inches above the surface of the ground, and the bronze figure is 11 feet 2 inches high, making a total height of nearly 90 feet.

The figure is modelled in heavy masses, as if to throw out as distinctly as possible the lines to the observer below. It represents a typical Confederate soldier, who has halted on the march. The butt of his musket rests on the ground, and his right hand grasps the trigger, his left hand grasping the bayonet extending from the crown of his hat. His right foot is advanced, and, throwing the weight of the body on the left, and his left hand clutches the canteen strap at his side. The rolled blanket crosses his

SOME OF THE MOST CONSPICUOUS RICHMOND MEMORIALS.



body. He is in heavy marching order. The State stones in the column are twelve in number, and run in the following order from bottom to top: South Carolina, Mississippi, Florida, Georgia, Louisiana, Texas, Arkansas, North Carolina, Tennessee, Missouri, Kentucky.

Virginia is represented by a massive

sliver of the column. The idea to erect such a memorial originated in the mind of Mr. Welch, a prominent citizen, and at present a member of the Board of Public Commissioners of this city. Plans for the movement were first discussed by several gentlemen one evening while sitting upon the front porch of the home of Captain Frank W. Cunningham, on Church Hill.

THE JACKSON MONUMENT. On the north side of the avenue in Capitol Square between the Washington monument and the Executive Mansion is the bronze statue of Stonewall Jackson. It stands upon a pedestal of Virginia

granite. Presented by English gentlemen as a tribute of admiration for the soldier and patriot, Thomas J. Jackson, and gratefully accepted by Virginia in the name of the Southern people. Done A. D. 1875, in the hundredth year of the Commonwealth.

"Look! There is Jackson standing like a stone wall."

Other interesting statues in Capitol Square are the Houdon statue of Washington, in the rotunda of the Capitol, and the marble statue of Henry Clay, which stands under a canopy, between the Capitol and the old bell-house. The latter is by Hart, and was presented to Virginia by the country-woman of this great tribute of the people, and unveiled with imposing ceremonies April 12th, 1860.

The Houdon statue of Washington is the only authentic statue of him in existence, the North Carolina statue having been burned. Lafayette said that this was a fac-simile of Washington's person.

TO GENERAL A. P. HILL.

The A. P. Hill monument, a lovely heroic statue, situated about a mile and a half from the city, is an object of interest to all visitors to Richmond and vicinity. It is simply a bronze figure of General Hill, placed upon a base and pedestal of Virginia granite. The idea to construct such a memorial was first conceived some ten years ago by Major Thomas A. Brander, of this city, formerly a member of Letcher's Battery, of Pegram's Battalion of Artillery. It was the impression of Major Brander that a memorial of some kind should be built over the grave of General Hill in Hollywood cemetery. Later on, almost all of the supervisors of the battalion took an interest in the matter, and the contract for the stone work was finally given to Mr. James Netherwood, of this city. The design for the statue was made by Mr. W. L. Sheppard, of this city, and was copied from a crayon portrait of General Hill. The bronze model was worked out by Bubert, the New York sculptor, and it now stands in the cemetery, in a beautiful lot of ground to the top of the hill. It is situated at the intersection of the Hermitage road and the Laburnum drive, about a mile and a half from the city, overlooking the spots where Hill's army was defeated, and where he was killed. The statue is a masterpiece of art, and is a fitting memorial to a great hero.

WICKHAM AND HOWITZERS.

The handsome heroic statue of General Williams C. Wickham is located in the west avenue of Monroe Park, facing Laurel street, where it is joined by Park and Floyd avenues. This monument consists of a granite base and pedestal, and a bronze figure of General Wickham, and was erected to his memory by employees of the Chesapeake and Ohio Railway Company, of which he was for many years president.

Not very far from the Wickham monument, at the intersection of Park and Grove avenues and Harrison street, in a beautiful little triangular lot, is the Howitzer monument, which, like the Wickham memorial, has been erected in recent years. It is a bronze figure of an artilleryman, in the attitude of firing, and is a masterpiece of art. It was put up by the survivors and friends of the historic Howitzer Battalion, and is regarded as quite a finished piece of work. The city of Rich-

mond donated the site for the monument and put the plot in attractive condition. A hedge was planted around the grassy section, and very soon it will have grown sufficiently high for the fence to be taken down.

Appropriate monuments, comprising bases and shafts, have been put up to the memory of General J. E. B. Stuart, the gallant and dashing cavalryman, where he fell at Yellow Tavern, seven miles from the city, and over his grave in Hollywood Cemetery. The Veterans Cavalry Association also now have on foot a movement to build to Stuart a magnificent equestrian statue at some desirable spot in this city in the near future.

The triangular plot of ground at the intersection of Broad and Adams streets and Brook avenue has also been donated by the City Council to the Company Association as a site for the memorial it proposes to build to its fallen heroes.

Monuments have been erected in Hollywood and Oakwood cemeteries to the Confederate soldiers who are sleeping their last sleep in those cities of the dead. The one in Hollywood was built by the ladies of the Hollywood Memorial Association in 1893, and stands upon a granite base of 100 feet high, and commemorates the brave deeds of the 12,000 Confederate soldiers who rest around it. Just to the north of this is the Pickett monument, a simple but imposing memorial, which was erected and unveiled in October, 1888. Another notable shaft in Hollywood is that to the memory of those heroes of the City Battery who fell in battle.

In Oakwood Cemetery, where 16,000 southern sons sleep, the ladies of the Oakwood Memorial Association have erected very handsome monuments to the memory of those heroes, and have long been giving much care and attention to the graves of these soldiers.

IN THE JEWISH CEMETERY.

Only a few Confederate soldiers sleep at the Jewish Cemetery, but their resting-place is cared for by the ladies of the Hebrew Memorial Society, and the spot where they sleep is as lovely and picturesque as any surrounding this city. Only thirty-four Confederate soldiers lie buried there, and the graves are enclosed within the enclosure erected by the above-named organization. Each grave has a neat marble head- and foot-stone, showing the name, State, and command. The fence around the soldiers' section is one of the handsomest and most durable of its kind in the country. The posts represent stacked muskets, furled standards and swords, surmounted by a soldier's cap. The intervening spaces are composed of sabres and laurel wreaths.

Below is given a list of those buried in the soldiers' section of the Hebrew Cemetery: H. Jacobs, South Carolina; E. B. Miller, corporal; G. E. Egan, Mississippi; M. Bachrach, Lynchburg, Va.; S. Overy, Mississippi; A. Robinson, Georgia; Julius Zark, Louisiana; A. Heyman, Georgia; Lieutenant W. M. Wolfe, South Carolina; Lieutenant L. S. Lipman, Louisiana; Isaac Seldner, Virginia; S. Weiss, Georgia; Jonathan Shev, Louisiana; J. F. Frank, Georgia; Henry Cohen, South Carolina; Captain Jacob A. Cohen, Louisiana; M. Aaron, North Carolina; A. Lehman, South Carolina; Henry Gersberg, Salem, Va.; T. Polts, Mississippi; I. Cohen, Hampton Legion, South Carolina; Samuel Bear, Georgia; S. Bachrach, Lynchburg; I. Hezbrug, Virginia; C. Wolfe, North

Carolina; E. J. Sampson, Texas; Henry Adler, Virginia; J. Rosenberg, Georgia; M. Levy, Mississippi.

Those interred in other portions of the grounds of the Hebrew Cemetery are: Isaac J. Levy, Virginia; Captain M. Marcus, Georgia; Marx Meyers, Virginia; Henry Smith, Virginia.

LEE CAMP SOLDIERS' HOME.

Directly west of the city, and just beyond the corporate limits, is the Lee Camp Soldiers' Home. This patriotic institution accommodates about 120 Confederate soldiers, who are unable to care for themselves. These indigent southern soldiers have been accorded the advantages of a delightfully airy home, an immense lawn, a pleasant chapel, and other accessories of modern civilization. The Legislature of Virginia appropriated about \$2,000 for the maintenance of this institution this year, and although this sum is insufficient to care for the large number of ex-Confederate soldiers making application for admission, the home is the abode of a large number of those southern heroes who were maimed and wounded in battle, and who would be dependent upon the State but for such an institution.

The Lee Camp Soldiers' Home cost about \$50,000, and the average expense of a capita is about 34.9 cents per day. Besides the regular buildings in connection with the home, there are the Stuart cottage, donated by Mr. James B. Stuart, the Mosby cottage, given by Captain A. G. Babcock, the Virginia cottage, donated by Captain Mark Downey, the New York cottage, donated by Colonel Apple-

ton of the Seventeenth New York Regiment; the Union cottage, given by Mr. W. W. Corcoran; the Stonewall cottage, donated by Major Lewis Ginter; the Smith cottage, donated by the children of ex-Governor William Smith; and the Pickett cottage, given by the members of George E. Pickett Camp, of this city.

THE PICKETT MONUMENT.

(On Gettysburg Hill, in Hollywood.)

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Old papers for sale at 25c. a hundred at Dispatch office.

THE DIFFERENCE.

Polk Miller Discusses the Old-Time Negro and the New Negro.

A SAMPLE OF SIMPLICITY.

An Old Ducky at an Unveiling of South Carolina Wanted to Sing "Crown Cap'n White Lord O' All." Effect of Education and of Politics.

What was there about the "old-time" negro which caused, and which still causes, the old-time southerners to this day to like them so much? This question is often asked me by the younger generation of whites, and I will explain it as follows: The old-timer was not educated as is the young negro of to-day. He had a heap of hard, horse-sense, but never paraded his "larnin'." He was natural and child-like. The world admires that which is natural and simple, and it abominates that which is unnatural and is all-puffed-up. A "smart aleck," whether he is white or black, is a nuisance. The trouble about the young ducky is that he knows too much. The "old issue" is ever ready to learn, and his deportment is that of one who knows but little and is willing to be told about things of which he knows nothing. Advice with him is a friendly favor, while to the young it is taken as a piece of presumption.

DON'T WANT TO BE NEGROES.

Education with the young negro has made him feel that he must no longer be a negro, possessing all of those qualities which characterized the old-timer, such as humility, a happy, sunny disposition, freedom from care, and a whole-souled, hearty laugh, and every now and then breaking forth into an old-time negro melody. Oh, no; no; but he must assume an air of self-importance, independence, and appear to be a white man with a dark skin! If he could find some bleaching compound that would change his complexion from black to white he would invest his last dollar in it. What a pity!

HE'S GOT TO LIVE HERE.

He's got to live here in the South, or go away. Where can he go? To the North, where he is not wanted, and where he is a "coon," and is not allowed to compete with white laborers in any of the trades? Where he is addressed as "Mister" to his face, which greatly elates him, and when he turns his back is spoken of as "that dark nigger!" The hapless negroes I have seen since the war are the Mississippi negroes. There they are practically disfranchised, and they are working hard and getting rich. The race problem is settled down there. The white people are as kind as possible, and in the country districts the white planters are always ready to help them by lending them a plow, a wagon, or an ox-cart, just as the people do their white neighbors in this country, and where they are industrious and manifest a disposition to get along honestly and support their families, they enjoy the respect of all their white neighbors. The negro recognizes the fact that the white man is going to govern the country, "whether or no," and, therefore, does not meddle with politics. The same is just as true in Virginia, but our negroes don't seem to so understand it, and it is a pity that they don't at once "tumble to the racket."

CROWN CAP'N WHITE LORD O' ALL.

Speaking of the simplicity, child-like, and natural, of the old-time negroes, I am reminded of an occurrence which took place at Fort Mill, S. C., on the 21st of May, when Captain Samuel E. White, at his own expense, unveiled a monument to the "Faithful Slaves of the Confederacy." Just before the ceremonies commenced, it was thought that some of the negroes would be appropriate. Captain White suggested that "Maras's in the Cold, Cold Ground" would be the most suitable of all the old-time negro melodies. The darkeys commenced at once to "quirt round" among the assembled multitude to know who could lead it. No one appeared to be sufficiently familiar with the tune to tackle it, and old Nelson White, a man who is loved by all of the white people in that section, and whose name comes first on the monument, spoke up as follows:

"Inezmuch ez der appears ter be nobody erout who ken lead us in dat chune, I would suggest dat we sing 'All Hail de Powah 'er Jesus' chune,' an' when we sate ter dat part what hit says 'Crown 'em Lord o' all,' dat we'll jes' sing 'Crown Cap'n White lord o' all!'"

The Captain was deeply touched by the old negro's gratitude, and, filled with admiration for the innocence of what might be considered sacrilegious, told him in a fatherly and friendly way, "Oh, no, Nelson; that won't do; it would be sacrilege."

"HUNGRY AS A HUNTER."

That is the condition of those, at meal-time, whose digestive organs are performing their natural and healthful functions. But on the other hand, suppose these appetites are rendered capricious by the taunts of dyspepsia. Nerves, blood, muscle, and brain may demand ever so much of the tissue-building and energizing properties of food, but the stomach has no power to prepare them for the system. Millions of thin, pale, and worried-looking people, remember the delusive hopes of recovery they were led to indulge in by the broad claims of some patent cure-all, and how their air-castle ended in disappointment.

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